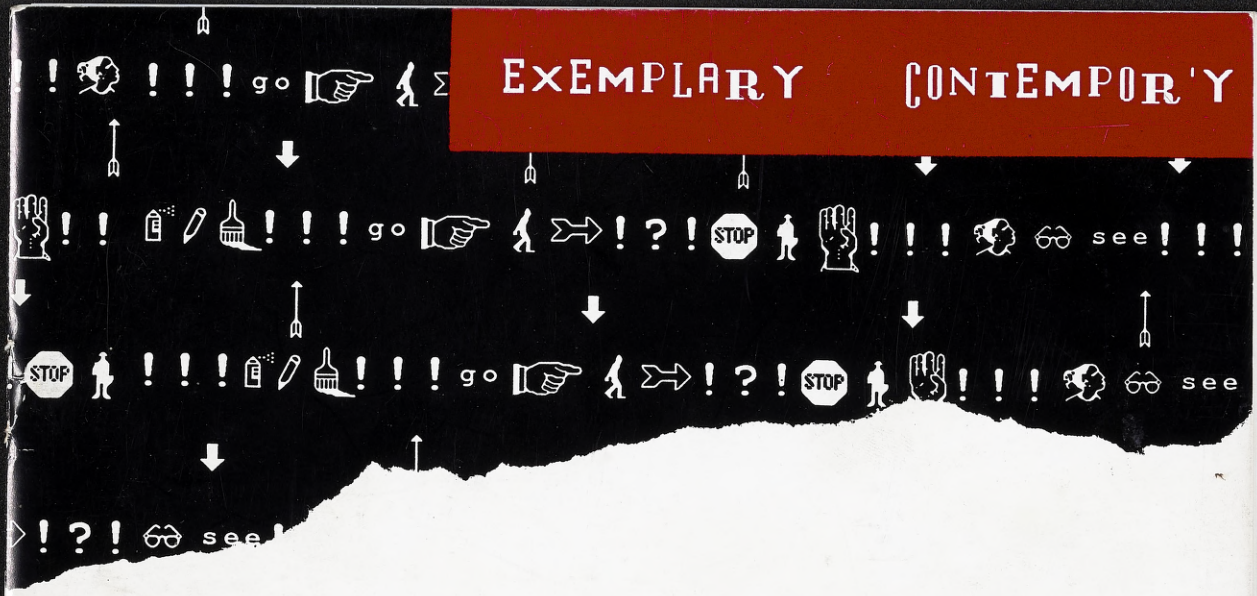
EXEMPLARY CONTEMPORARY







May 12 - June 9, 1991

EXEMPLARY CONTEMPOR'Y

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REBECCA ALEX
MARY ALTIER
TOR ARCHER
LIZABETH ARUM
DENNIS BOONE
TERRY BRICKLEY
GREY BYRD-DIABOUGI
BONNIE STILES CARR
KEVIN CASHEN
LINDA CHRISTENSEN
JENNIFER CORDERY
MELITA COWIE
LAUREN CRUX
MADELINE DE JOLY
DON DOLAN
KONRAD DUNTON
NANCY ENOMOTO
SALLY GAYNOR
LAURA HARTWICK
RICK JACOBY
MARY KEELIN
BARBARA LAWRENCE
CARMEN LEÓN
JENNIFER R. MELNICK
MATTHEW J. MILLMAN
KATY MOORE
KATE A. NEEDHAM
FUTZIE NUTZLE
MARY OFFERMANN
BRANHAM RENDLEN
YALE SCHIVELY
CARRIE SHERE
HOWARD SHERNOFF
PAUL TITANGOS
JOE VACA
JULIA VAN DER WYK
HELEN WALLIS
ALBERT WEAVER
LAURIE ZESZUT

Eloise Pickard Smith Gallery, Cowell College
University of California, Santa Cruz
Tu-Su, 11-5; (408) 459-2953

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Eloise Pickard Smith Gallery, Cowell College
University of California, Santa Cruz, California

Dedicated to artist / poets everywhere.

JUROR'S STATEMENT

Anytime a body from the northern plains is invited to come to California in March, you can bet they'll jump at the chance. In my case, the opportunity to act as juror for this year's *Exemplary Contempor'y* exhibition has served not only to revive my frostbitten spirit, but also to refresh my weary eyes, which had in recent months grown accustomed to a bleak palette of grey and white. Imagine my delight then at encountering a spring landscape of green and blue and white, and the sprightly work that it inspires amongst artists in the Monterey Bay area.

It is always a pleasure to view or select an exhibition that includes a variety of media: painting, sculpture, drawing, prints, photography, *et al.* The different works and media nudge and jostle each other in animated, boisterous, perhaps occasionally discordant dialogue. I suspect this will prove particularly true in this exhibition, for California art has a long, honorable tradition of independence and high-spirited idiosyncrasy. I was delighted by the sheer variety of the work submitted and regret only that deserving work had to be excluded in the interest of space and my faint attempt at establishing a sense of decorum amongst the bumptious invitees.

Ihope the exhibition will prove as enjoyable to view as it was to select, and would like to thank Linda Pope and her able crew for their impeccable organization and assistance.

Peter Boswell
Associate Curator
Walker Art Center
Minneapolis, Minnesota





"WAITING"
oil
30" x 40"

REBECCA ALEX

My studio.
Intensely private and
personal.
Investing myself, while
painting there.
My studio.
Exterior part of me.
"Waiting" with door open,
lonely period of my life.
My studio. Self-Portrait.



"SUNRISE,
MOUNT BROMO, INDONESIA"
Cibachrome
16" x 20"

MARY ALTIER

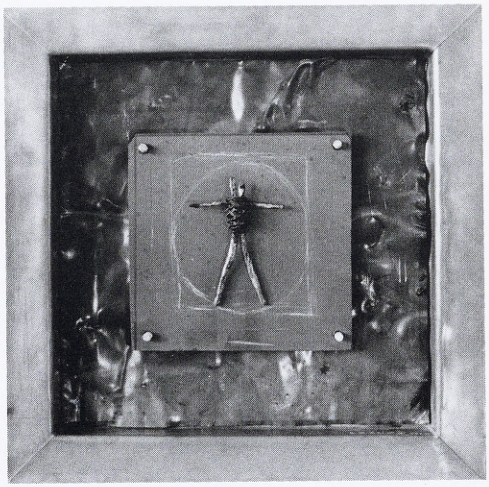
Light:
"that which makes it possible to see."

Haiku:
"essence of a moment keenly perceived in which nature is linked to human nature ."

Photography:
momentary light
in an instant
disappears
captured forever

TOR ARCHER

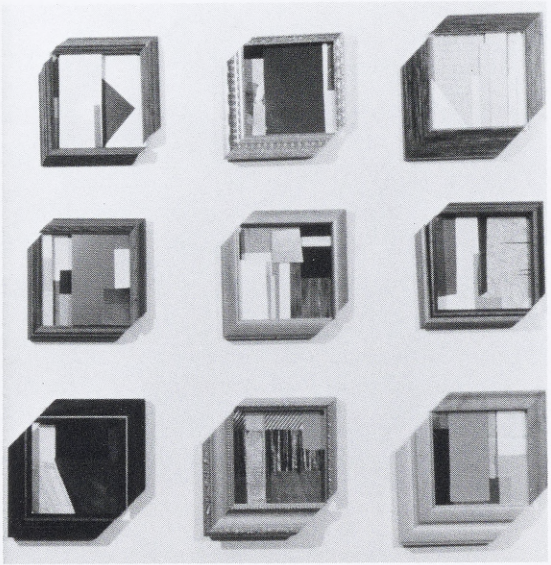
A worn, somewhat battered, but still very much alive vision of the human figure - figures that in another day and age may have shone triumphant, but have now lost their sheen and are left to stand, quietly heroic, suggesting forms shaped by time, scoured of all but the essential structure.



"VITRUVIAN FIGURINE"
relief sculpture
14" x 14"



"STANDING FIGURE"
sculpture
71" x 9" x 12"

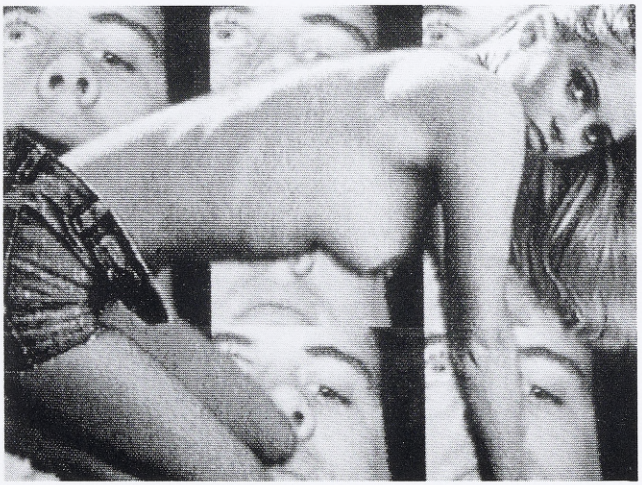


UNTITLED
mixed media
30" x 30"

LIZABETH ARUM

Language is a labyrinth of paths. You approach from one side and you know your way about; you approach the same place from another side and no longer know your way about. (I 203).

Ludwig Wittgenstein
Philosophical Investigations



"VOYEUR"
computer /Cibachrome
16" x 20"

DENNIS R. BOONE

One plus one equals three.

TERRY BRICKLEY

Dimension
Color Confusion
Texture Juxtaposition
Oldnew Refound
One more round
Living a new lifeview
In an old crate
Ascension



"64 COLUMNS"
assemblage
18" x 14" x 6"

BONNIE STILES CARR

Structures breathe the life
that has been lived
within them
Streets and beaches smooth
and still.
Colors bright as they inhale
the light.
Nourishment for the soul.



"HILL TO HILL"
acrylic
36" x 36"



"TUSSOCKS"
Cibachrome
13" x 19"

KEVIN CASHEN

Response to a moment of light,
A space so compelling.
I Embrace it
And share the perception.



"DAD, 1954"
oil
36" x 48"

LINDA CHRISTENSEN

Paint, a big, deep, thick,
wonderful mud puddle.
Layered colors, shapes appear.
I dance willingly to the rhythm
of my large brush.

JENNIFER CORDERY

Many of the people I have been closest to have been waiting - for things to happen, situations to change - and because it is also an aspect of my own life, I called this painting "The Wait."

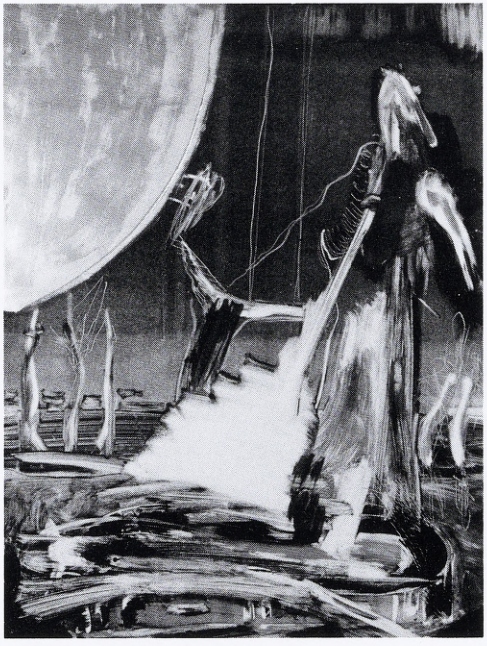


HONORABLE MENTION

"THE WAIT"
acrylic
10" x 14"

MELITA COWIE

Riding the inner edge
Of out-of-control
Mistakes appear
An extra smear there
A lighter impression
Connecting.



"LUNA"
monotype
41" x 29"



UNTITLED
color Polaroid translated
photomechanically
16" x 12"

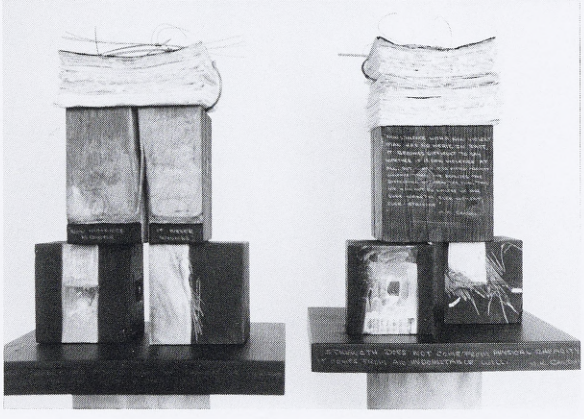
LAUREN CRUX

Penumbra

each image a story, a poem
what moves through me
inspires
carving dark and light
into shapes of solitude
strength
surrender

"For beauty is why we live...
we die for it, too."

these stories, and compassion,
hold my life together.



"COMPILED STORIES:
NONVIOLENCE"
wood, handmade paper, writing
56" x 36" x 27"

MADELINE DE JOLY

Compiled Stories:
Nonviolence

Visual and verbal thoughts.
Stories travel.
Strength of nonviolence.
Overcoming oppression.
Thoughts of Gandhi.
Thoughts of Deepak Chopra.
Consciousness supporting
behavioral choice.

GREY BYRD-DIABOUGI

Fish Oracle

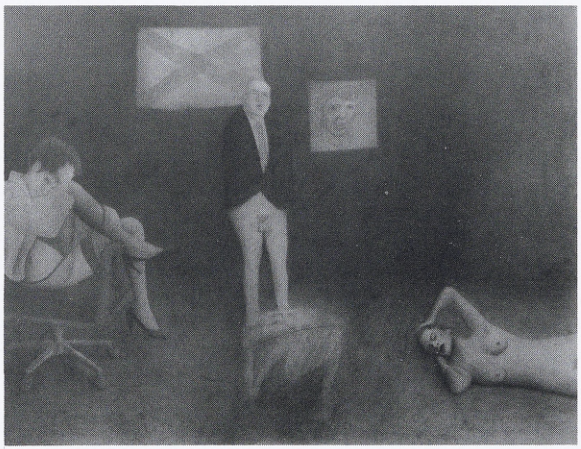
There is a place where I find wisdom; it is not always inside of myself. I am brought to this place, sometimes against my will. It can be a street corner, or a room with a chair in it. I am compelled tp stand or to sit. For a moment, I am seeing and hearing, as if for the first time. You see, self-consciousness is terribly dense. This piece is about the sound and light that penetrate that density. Take courage!



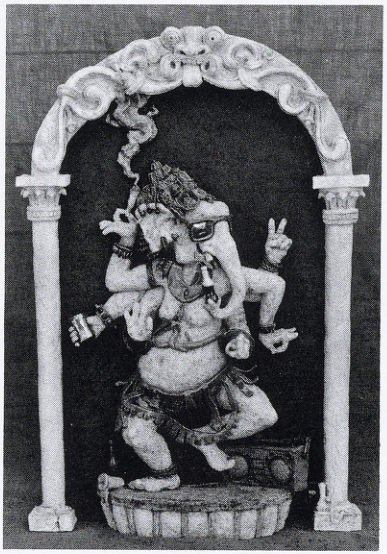
"FISH ORACLE"
pastel
16 1/2" x 20"

DON DOLAN

Much of my work is about the hidden madness of our country. I am currently working on a series of paintings and drawings called "Bad man Jesse Helms." I try to be topical, but also probe for deeper issues.



"BAD MAN JESSE HELMS"
drawing
22" x 30"



"CALIFORNIA GANESHA"
ceramic
18" x 8" x 3"

KONRAD DUNTON

In The Beginning Was The Word

We have diluted and multiplied the Word,
and words have begun to close in upon us.
We are sated and insensitive;
Our regard for language-for the Word itself-as an instrument of
creation has diminished nearly to the point of no return.
It may be that we will perish by the Word.
So let us begin again to listen with our eyes.



"YONKERS OR UTOPIA"
ceramic
7 1/2" x 19" x 17 1/2"

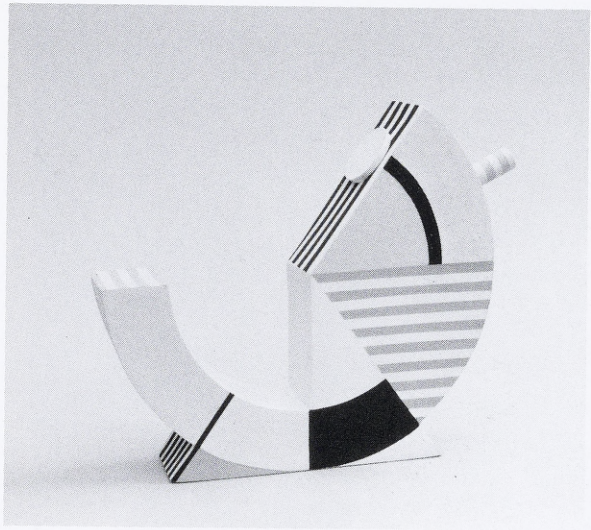
NANCY ENOMOTO

Yonkers...Black versus White
Poverty..joblessness..hopelessness..
looking for a fight
Insufficient safe, affordable housing -
bureaucratic plight
Overcrowded, decaying cities -
pollution and smog filled air
Crime..drugs..jail..despair.

Cohesive mix
of black, white and greys
Increasingly diverse ethnic mixture is the way
Equal education = equal opportunity = equal pay
Striving for maximum productivity
Accessibility to our country's wealth and liberty
Hope...Utopia.

SALLY GAYNOR

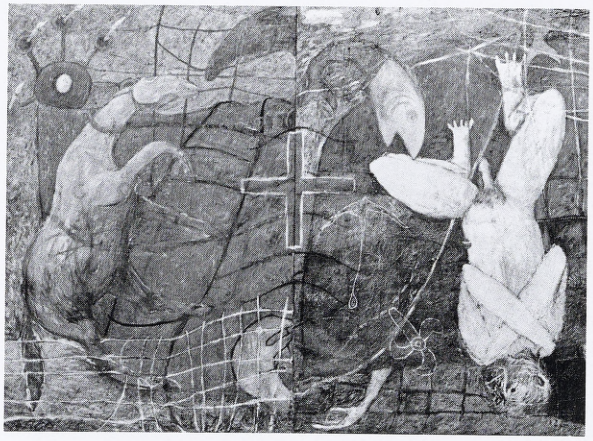
Through form and structure I seek an "in-between" space where "normal" definitions of inside/outside, movement/stillness, energy/mass breakdown; for at this point there is the greatest potential for choice and change. What results are playgrounds of these relationships. Although my sculptural teapots have the necessary parts to function, that is not their intent.



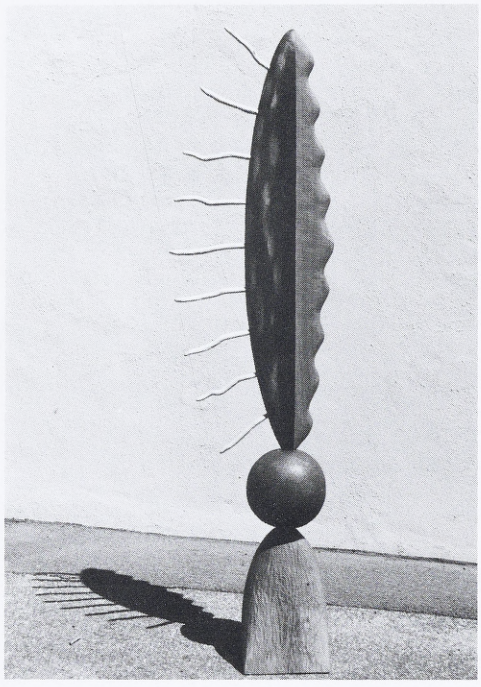
"T - SCAPE"
ceramic (teapot)
9" x 12" x 2"

LAURA HARTWICK

Man vs. Beast.
Man vs. the Earth.
Man vs. Woman.
Three conflicts.
No rescue.
Hope the right side wins.



"RED CROSS BOAT"
oil and encaustic on canvas
60" x 84"



RICK JACOBY

The alchemist uses a combination of science and magic to create potions, while I use a combination of shape and color to create sculptures. The alchemist hopes the potions will create harmony and richness. I hope my sculptures will create feelings and images that have come to me and then all too quickly fled.

"INDIAN SUN"
wood, paint
82" x 22" x 10"



MARY KEELIN

Images arise. Forms derive.
Prehistoric, African, Aboriginal, Native.
Ancient Runes
New Runes
Art and symbols
Across time and boundaries.

"BOW-OX-DUST"
monotype
11" x 12"

BARBARA LAWRENCE

Landscape of primal energy,
Enigma of being.
I fly on the edge
of an occurrence,
A small part of the grand,
Mysterious reality.



"ON THE EDGE"
acrylic on canvas
58" x 66"

CARMEN LEÓN

Es un llanto que viene de lejos
Es una canción que llena
mi corazón
¿Me llamas?
Asi cuando el fuego caye
del cielo
Hay un rayo que hiende la tierra
Me guias por montañas y
llanuras hasta
llegar a ese mar profundo
Donde en las oscuridad
me dejaré
llevar como un abrazo.

Xólotl, Guide to the Underworld



"XÓLOTL GUIDE TO THE UNDERWORLD"
acrylic
22" x 30"



UNTITLED SN 9.2.3.4
Type R photograph
16" x 20"

JENNIFER MELNICK

"What is the modern conception of pure art? It is to create a suggestive magic that contains both subject and object, the external world and the artist himself."
Baudelaire

By combining the figure and recycled projections, I hope to challenge the traditional role of the nude and the ideas of modern art. Through an aesthetic chaos in my photographs I intend to challenge the viewer to look and think at my photographs as 'pure art'.



"SELF PORTRAIT"
oil on panel
24" x 19"

KATY MOORE

Thou art that
For my I to see
Distinct Enigma
Paradox We.

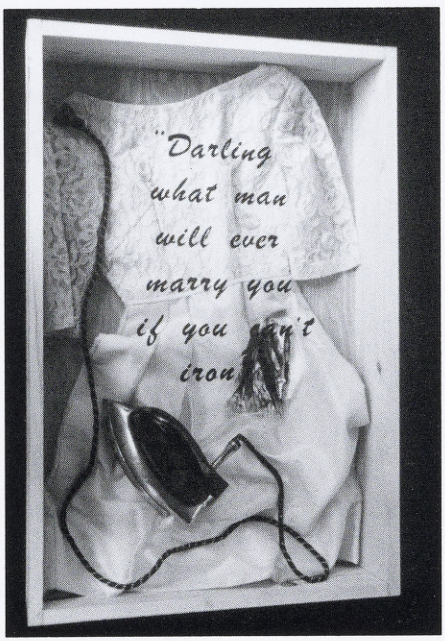
MATTHEW MILLMAN



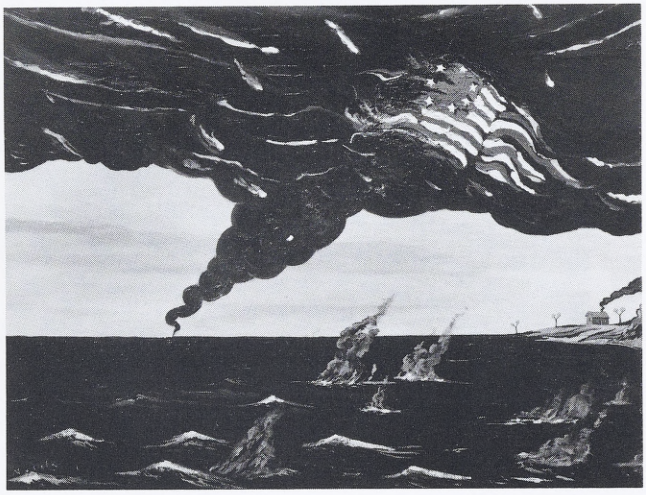
"PAJARO VALLEY, MARCH 1991"
photography / silver gelatin print
16" x 20"

KATE NEEDHAM

I am not a "housewife,"
yet sometimes
I find myself slipping
into a "housewifely" chore
like I would an old shoe.
Falling into that box
Gender box that says "woman"
I am young and childless single
yet attached to
my housemate "children"
my housemate "husband"
my housemate "loverman"
Intertwined with them
through this house
I am not a "housewife" but
I am "the mistress of a family"
"the keeper of the home."



"DARLING"
mixed media
21" x 32"



UNTITLED, 1988
oil
48" x 60"

FUTZIE NUTZLE

A New Place

When you open the door
of this monstrous machine
of memory and experience-
The dust of this new place;
The machine of your memory
Coming up on you
and your skin.



"RED GODDESS CALL TO ARMS"
pastel on Arches
44" x 30"

MARY OFFERMANN

Red Goddess Call to Arms

Summer Studio:
Silver steel Exacto blade
Lightly tracing blue veins on
my wrists--
An old friend turns me
towards help.
Healing begins with
half a century of roaring,
Continues with
the Red Goddess,
Calling to Arms.
The powerless are enraged;
Let us empower one another.

BRANHAM RENDLEN

My work is personal fantasy using symbols to tell my story. The images I use come from my dreams, visions, and playing in my own imagination. Often they are messages from my unconscious mind being made conscious. "Threefold" has a mysterious quality that symbolizes for me the energy process that happens inside of me. When I feel, admit and accept truth into my being.



"THREEFOLD"
acrylic on paper
28" x 26"

HOWARD SHERNOFF

here he comes he
is going to play
on the slide but he
is not gliding down
on his rump now he is
standing on the slide
running it down
and up
of course



"DECOMPOSING INNOCENCE" (II)
color photograph
24" x 20"

HONORABLE MENTION

CARRIE SHERE

Figure

Muscle and bone,
Rich in psychological scope.
Allegory in a personal vision,
Commentary on life.
Synthesis of volume,
Through design and composition.
Incorporated universalities
Of human condition.



UNTITLED
clay / smoke
lifesize

SECOND PLACE



UNFINISHED
oil on canvas
59" x 57"

FIRST PLACE

YALE SCHIVELY

Norman Rockwell once lamented the impossibility of painting the red sweater he needed, from the green sweater his subject wore. Sometimes there's just no substitute for having something to look at, and then the real task of painting seems to be one of reconciling the distance between those parts of the work which paint themselves and those parts which, for want of a red sweater, steadfastly refuse becoming properly credible.

PAUL TITANGOS

March 1989, Bangladesh - Salmon Rushdie effigies burn in the streets of Chittagong, as throngs of ten and eleven year old schoolboys are whipped into a frenzy, carrying signs and chanting, "We are ready to kill Rushdie NOW!" Recent devastating floods spawn mosquitoes that carry a $40/kilo bounty on their tiny heads. Children in the night streets hold on with iron grips to my hands, pants clutching the fabric of my clothes with determination. They follow along, wirey, weak, but persistent, sent hurdling across uncrossable, wild and insanely busy streets by hollow-eyed threadbare mothers. "Follow him," they command in Bengali. "Go!" But no pocket is deep enought to put a dent in the hunger of so many. Fill one belly for a few hours, but be careful not to be seen giving, or you'll instantly be swarmed by the multitudes.



"AMIDST CHAOS"
silver print / sepia
14" x 11"

THIRD PLACE

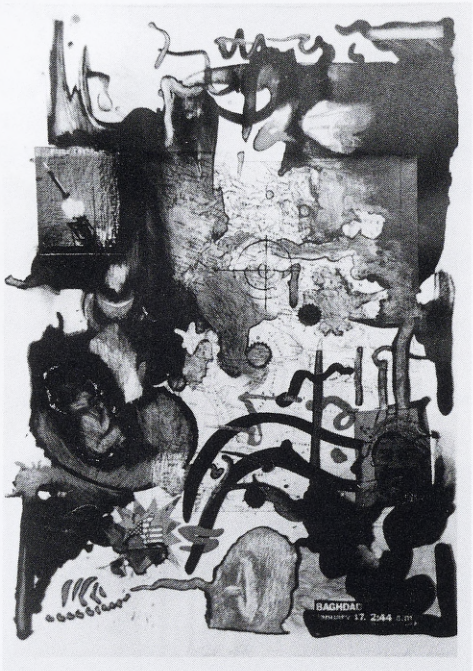
As a nation we are asleep, not seeing the larger world, the prevailing lifestyles of, in fact, the majority of human population. Sometimes through the unjaded eye of the outsider, photography at its best can show this separate and quite different reality in a clear black and white still image, which possesses an impact that can reach deeply into a person touching off dormant emotions.

Paul Titangos



"DHAKA SIDEWALK"
silverprint / sepia
14" x 11"

THIRD PLACE



JOE VACA

Trapped in the whirlwind of our existence emotions motivate the individual. Space, shape, form and color through process create an experience that is shared in complex ritual. Image reflects state of mind.

"FIRST STRIKE"
color lithograph
28" x 40"



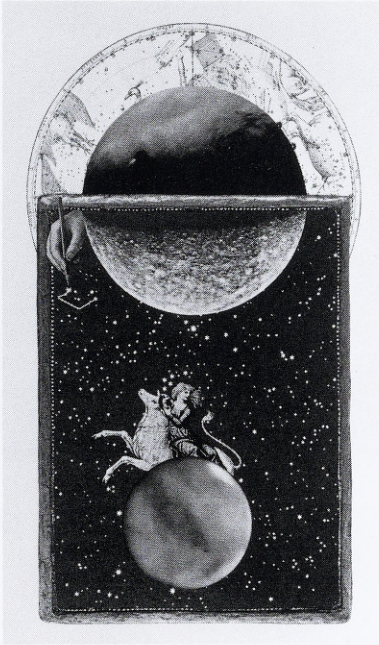
"DELIRIUM /TANGO WITH DEATH"
drypoint
5 3/4" x 7 3/4 "

JULIA VAN DER WYK

Because the wind howls
in the branches
And shakes the leaves
Crys mindless air:
Because I will not yet scream
The trees know more than we think
They stem from one place
But see everything a thousand ways
and face
every direction
Yet fear lives there in nightime bushes
House fear in the head, go down in the street.
Because we will not yet turn,
Crys mindless air
Ask of yourself your world around you.
Don't let your mouth hang gaping
for nothing.

HELEN WALLIS

Gerard de Nerval once said that modern art is "the overflowing of the dream into reality." I can't improve upon that definition, or think of a better justification for rearranging realities as one does in a collage.



"TAURUS"
collage
20" x 16"

ALBERT WEAVER

"There is no must in art because art is free."
Wassily Kandinsky



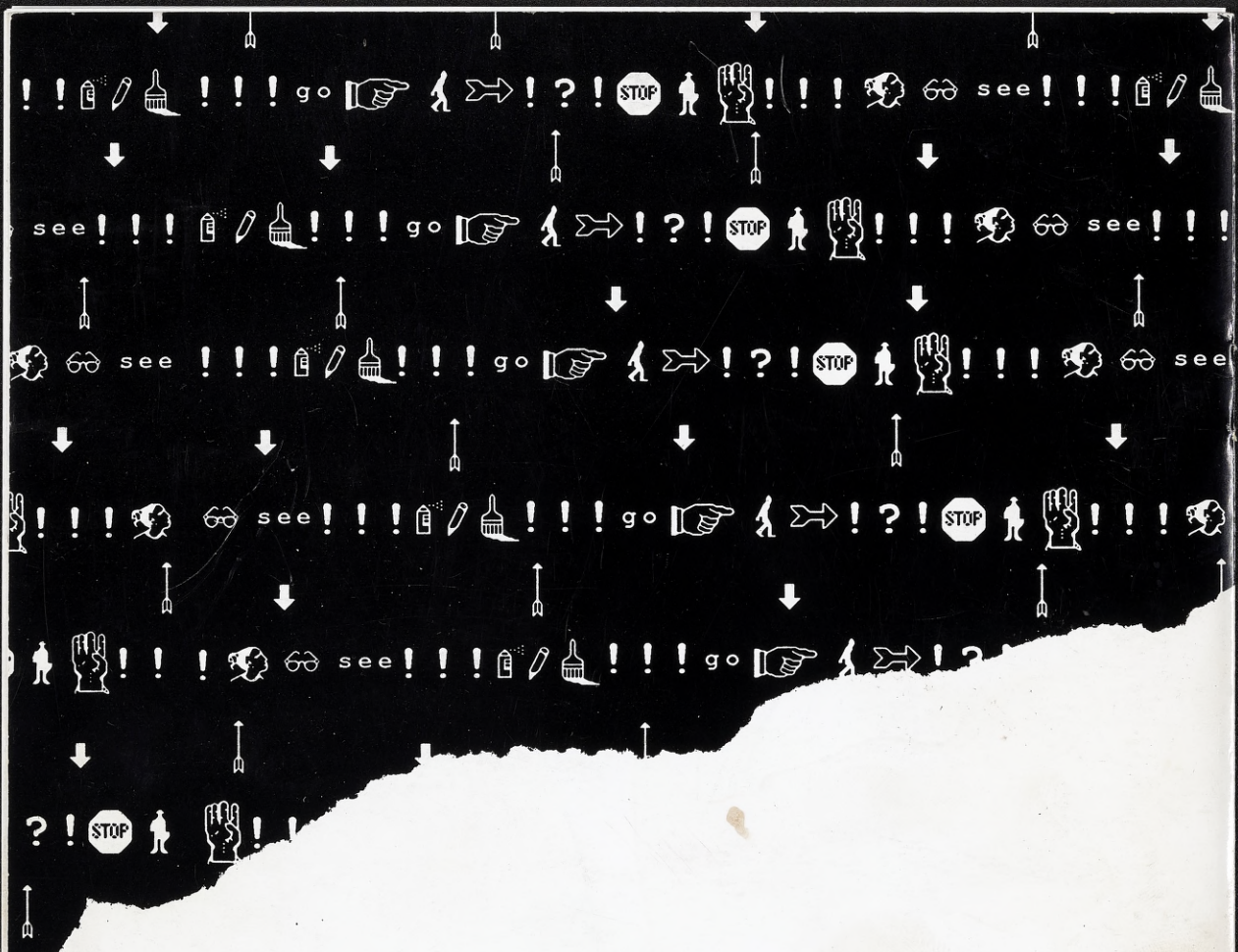
"SELF PORTRAIT WITH JOSH"
oil on canvas
36" x 26"



"THE ORCHARD"
gouache
30" x 44"

LAURIE ZESZUT

Over and over I tell myself, "Go ahead, try a little pie in the sky." The only thing I have to lose is my place at the table. "Uh, may I please be excused?"


go
STOP
see